



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

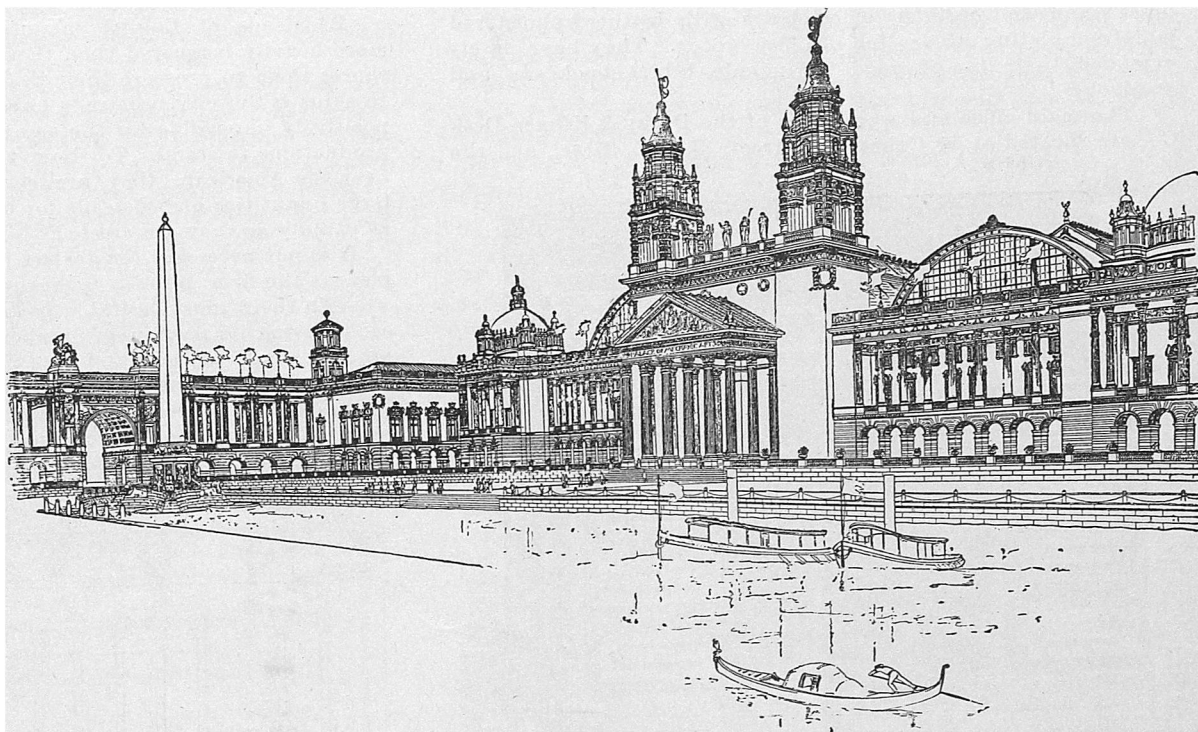
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

intermediate stretches of the facade of the building between the pavilions are faced with porticos, each division having Corinthian colonades of 23 columns, 27½ feet high, on the long facade, and of 9 columns on the end facade. To relieve the scholastic accuracy of the main order, and to recall the days of Columbus, and of Ferdinand and Isabella, the upper porticos are treated with the freedom of the Spanish Renaissance, and the arms of Spain and the standard of Columbus are frequently repeated about them. The long level lines of these great facades, which are broadly accentuated at the corners by domes, are broken in the centre by the aspiring lines of the twin towers, nearly 200 feet high, which form an engrossing foreground to the long roofs of the triple naves behind, which are broken by masses of decorative skylights, with clear stories. These naves present along their fronts, glazed circular ends, which appear behind and above the facade in the manner used in the great Roman

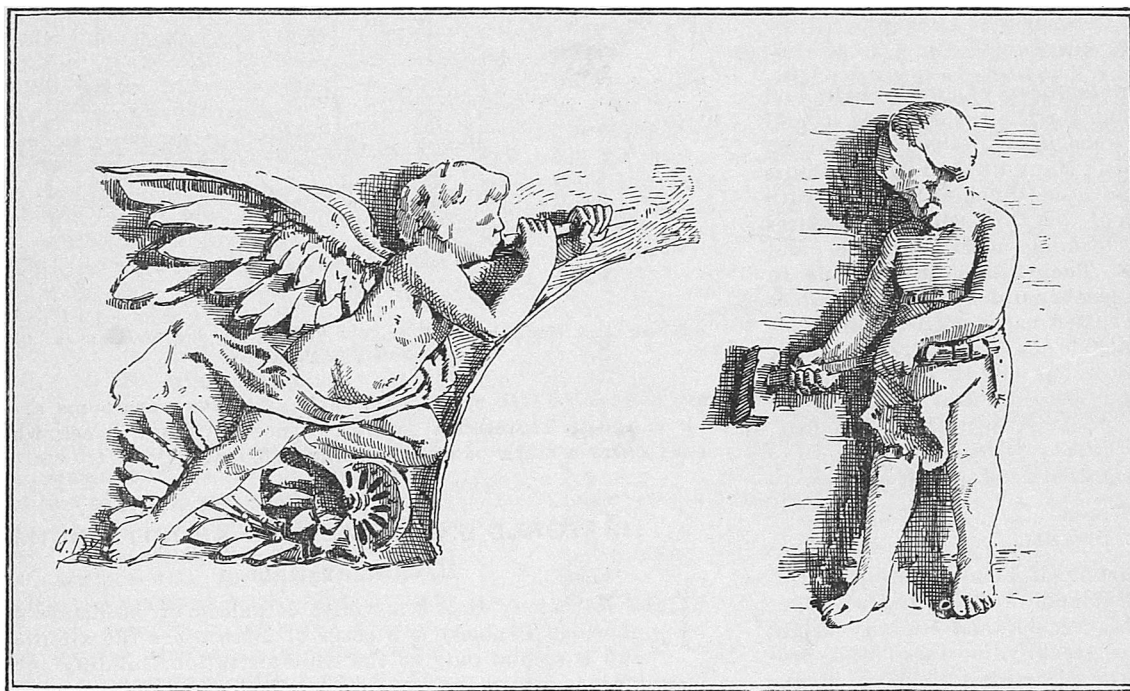


THE MACHINERY HALL.

cuted in the Loggia of Raphael. There are coats of arms above the doors, and other decorative effects, the entire scheme being painted in canvas and pasted on the wall. In general, the decoration of these galleries is similar to that of the east end of the Louvre in Paris.

The above mentioned firm of decorators are to be congratulated upon the success of their simple but effective scheme of color treatment, and, indeed, the Machinery Hall will have a more striking display of color than any other of the buildings comprising the World's Fair.

If you wish to be in the fashion in the matter of house furnishing, you must pursue a certain style throughout an apartment. The severe lines of Colonial furniture and furnishings render them more appropriate for the hall, library and dining-room, and the styles known as Louis XV. and Louis XVI., with their cheerful colorings and light, graceful shapes, are very suitable for drawing-rooms and bedrooms.



CUPID ON WHEEL AND BLACKSMITH—FIGURES IN WINDOW FRAME OF MACHINERY HALL. DESIGNED BY MAX BACHMANN.

Baths. The details of the architectural design have been kept in rigid conformity with classic and scholarly traditions, relieved in parts by the ornament suggested by the highly ornate Renaissance of Spain.

The decoration of the Machinery Hall has been entrusted to Messrs. Maitland Armstrong & Co., of New York City, and the work is still in progress. Interiorly, the immense wall spaces are simply tinted, but in the external galleries bold color effects are exhibited. The walls of the second story of these galleries are painted in ivory, a very delicate yellow, delicate blue, and white and gold. Where the galleries develop into the corner pavilions the color is white. The lower external galleries have doors at either end, opening into the central and end pavilions. The spaces surrounding these doors are very highly decorated with original designs in the spirit and style of the designs ex-

SUGGESTIONS IN HOUSE DECORATION.—II.

BY W. R. BRADSHAW.

HARMONY OF COLOR.

Harmony of color lies in balance of quantity and quality. As form contrasts with form, so color with color. In form we have the composition of angles, getting the greatest effect of light and shade through succession of panel within panel, or border within border, giving the greatest possible variety and beauty, while in parallelism we have the recurrence of parallel lines, emphasizing the beauty of the interior by their repetition. In the same manner we have three sorts of color harmony, namely, the harmony of analogy, or self-tones of a single color;

THE DECORATOR AND FURNISHER.

harmony of contrast, or of complementary colors, and the harmony of relation, or the contrast of varying but related colors, by which are wrought the softer and more complex harmonies. Nothing is more difficult than to convey an exact idea of a color by merely writing about it, as every color has a thousand tones. Theorizing about color harmony has this defect, that one artist may reproduce any given theory of color by means of pigments, and the result will be a complete failure; whereas, another artist, without any theory at all, will produce the most lovely harmonies. This does not in the least injure the value of any given theory, for the human mind is so constructed that it must always refer to principles as the foundation of all rules of practice. It remains quite possible for a correct theory to be exactly realized in practice if the artist has the true sentiment for color. Idea, sentiment, imagination, and manipulative skill are necessary factors in all decorative schemes, whether of form or color.

HARMONY OF SELF-TONES.

The simplest method of obtaining variety of color is by the harmony of analogy, or the self tones of a single color. A color may exist in a thousand different tones, all of which are in harmony with each other.

HARMONY OF CONTRAST.

The harmony of contrast is the juxtaposition of one color with another color which is its mutual opposite. For example, green is the mutual opposite of red, because green contains yellow and blue, and purple is the mutual opposite of yellow, because it contains both red and blue. As is well-known, the three primary colors are red, blue and yellow, but with decorators, the secondary colors, orange, green and purple, are considered of equal importance to the primary colors. The strongest contrasts are produced by these primary colors. While no positive rule may be given as to their use in quantity, it may be said that the more vivid the contrast the more unequal should be the proportion and space between the two colors. For example, red and green being mutual opposites, intensify each other when placed in juxtaposition, and nothing could be more harsh than a room in which red and green is introduced in equal quantities. In practical decoration large masses of bright color are not wanted for the limited areas presented in house decoration.

Decorators incline to pale neutral tints, which give repose to the eye, and set off to best advantage the furnishings of a room, while at the same time they apparently enlarge the interior space. Then, to give snap and vigor to the decoration, it is easy to introduce, either in the frieze or cornice, single bright notes of complementary contrasts of the primary colors. For example, we may put on a pedestal a blue-green jar against a deep red orange curtain, and if a room is decorated in tones of deep red orange, blue must be introduced somewhere to complete the harmony of contrast. Here a double, or compound contrast is effected, for the small portion of bright color gives effect to the larger mass of neutral tint, and the smallness of the area of the brilliant color also contrasts with the large area of surface opposed to it.

HARMONY OF RELATED CONTRAST.

The third harmony is that of related colors, by which we mean the decoration of a room in a dominant color, with the introduction of a certain proportion of this color into every other color introduced into the apartment. This is a natural method of getting variety in decoration, and may be termed the harmony of related contrast. The changes which color surfaces undergo, when more or less strongly illuminated, illustrate related contrast. For instance, a wall or ceiling whose lighter or prominent parts are colored scarlet will have the sunken or deeply shadowed parts appear carmine; similarly straw color appears a golden yellow, shaded red becomes orange red, orange red becomes green, yellowish green becomes green and so on. Other related contrasts are black and warm gray, violet and pale green, violet and purple rose, deep blue and bluish cream, chocolate and old pink, deep red and old mauve, maroon and light umber, deep blue and pale green, chocolate and pea green, red and tones of orange.

There are a thousand combinations in related contrasts used in modern decoration. For example, we see in modern silk hangings combinations of yellow and green and green and blue, and red and orange. Such combinations are sanctioned by nature, no less than by art. We see both the yellow primrose and the violet surrounded by their own green leaves, and in the green

leaves upon the stem of the orange lily we have the mutual opposite of orange, which is blue, as well as the yellow, which is itself a constituent of orange.

If one looks at an ordinary engraving they will see all three methods of color contrast illustrated. The various gradations of shade that characterize the faces and clothing of the figures illustrate the harmony of self-tones; the contrast between the darkness of the various shaded features of the picture with the high lights illustrate the harmony of contrast, and the resemblance between certain light regions in the faces, clothing, and the background illustrate the harmony of related color.

RELATION OF SURFACE TO COLOR.

There are several points in the art of arranging color with harmonious results that will bear a lifetime of consideration. There are also vague likes and dislikes of certain colors by individuals, but in arranging colors according to one or other of the above harmonies will please the greatest number.

In the use of color it should be remembered that the quieter effects should be used in the direct line of light, as in the case of walls, drapery and furniture, while the more brilliant coloring should be used in both carpet and ceiling, care being taken that the tones of the carpet are duller and more restful than those of the ceiling, which, not being concealed by furniture or draperies, ought to have the most brilliant decoration in the apartment.

In choosing the color scheme of an apartment a good plan to follow, where harmony of contrast is to be produced, is to have all the perpendicular surfaces in the same tint, as opposed to the color of the horizontal masses. Decorators frequently have the walls, hangings and upholstery in the same pattern and color, leaving the carpet, woodwork and ceiling to shift for themselves. It would be better to have the woodwork, walls and draperies in analagous colors, and the carpet, upholstery and ceiling in a contrasting color. In such a case the color arrangement will be based on a harmony of form as its *raison d'être*.

PRACTICAL DECORATION.

In practical decoration it is not usual to decorate rooms according to any one of the three harmonies already described, to the exclusion of the use of the remaining harmonies. The most usual process is to use all three harmonies in such a manner as the judgment of the experienced decorator, who is naturally sensitive to color harmony, will suggest. Experience counts for a great deal in color treatment, and unless a person has had a great deal of practice in actual decorative work the result of following a given theory, without experience, may terminate disastrously. For example, according to the harmony of contrasting colors, red and green, being mutual opposites, ought according to theory, be employed together; yet it is quite possible that such a use may be made of these colors as to produce a most *outré* and uncomfortable effect. In reality, an emerald green carpet, with red walls, both of which would mutually intensify each other, would be a horrible scheme to live with. Everything depends on the shade of color used, and the harmonization of the differently colored ornament to the dominant colors in the room.

(To be continued.)

THE EXHIBITION OF PHOTOGRAPHS OF INTERIORS AT PARIS.

THERE is one of the most remarkable exhibitions of photographs of interiors—the best ever brought together—just now being held at the Photographic Exposition on the Champs des Mars, Paris. The visitors thereat are afforded the very finest opportunity they are ever likely to have of seeing the interior furnishings of the principal private houses of the French Capitol. This splendid array of large photographs of all that is choice and beautiful in upholstery work is a great credit to the Exposition. The series of views constitutes almost a history of furniture from the earliest to the Mediæval times and to the present day.

Our special correspondent in Paris sends us the photographs of a private museum of furniture in the house of M. Daguerrienne, Paris, who is one of the chief exhibitors of photographs. These photographs are reproduced on pages 124 and 125, the two illustrations being complementary portions of the same apartment.